

49th Year

NOVEMBER 1930

No. 8

PERRY'S MUSICAL MAGAZINE



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PERRY'S • MUSICAL • MAGAZINE



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SEDALIA, MO., NOVEMBER, 1930

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THE LIVES OF GREAT PIANISTS

Bartholdy Felix Mendelssohn.

(Continued From Last Month.)

"The childhood of M. Mendelssohn gave birth to the hope that we should see another great musician in Germany; his earliest works gave indication of more talent than it is usual to find in youth, but did not seem to realize the qualities of genius which were supposed to be in him. There were, however, in 1830, tendencies to originality in his productions, particularly in the overture of the "Midsummer Night's Dream," which I heard at Paris; but it is easy to see that they were rather the fruits of research and labor than of inspiration. Since then the artist has been continually growing; and his manner has developed every day more individual qualities. His concerto in G minor for the piano-forte, his octet, and, above all, his oratorio of 'St. Paul,' are works de grande portee. Among his most beautiful compositions are also mentioned the cantata which he wrote for the anniversary fete of Albert Durer; another composed for the fete given by Alexandre de Humboldt to the naturalists assembled at Berlin; and also his 'Walpurgis Night,' on the poem of Goethe; also a symphony for the fete of the reformation, which has been performed at many of the great musical reunions. M. Mendelssohn shows at once fecundity and much ease in the composition of his works. The 'St. Paul' seems to me to be that which affords most hope for his avenir. In that piece he has found means to unite the classical qualities of the best masters of the German school with a certain boldness of good augury. In fine, this young artist (M. Mendelssohn has not reached his thirty-first year) is uncontestedly, up to this day, the musician who affords most hope to Germany, and comprises in himself the future school of that country. Talent does not always manifest itself in the same way; and but few examples are known of that vigor of invention which burst forth with Rossini at the age of twenty; with others, and even with the impetu-

ous Beethoven, originality was the force of meditation. The same phenomenon appeared in the talent of Gluck."

The prophetic spirit, gleaming through these judicious criticisms, was amply accredited by Mendelssohn's subsequent career, unhappily but too brief. In 1846 he completed, and, on the 26th of August, himself conducted, at the Birmingham Festival, the oratorio of "Elijah;" the reception of which left his warmest admirers nothing to desire.

But it was the decrees of that unsearchable Providence which often only shows us the highly gifted,

"—To mock our fond pursuits,
And teach our humbled hopes that life is vain,"

that this star, the cynosure of all observers, should stoop to the horizon before it had reached its culminating point. During his last visit to England, the keen eye of anxious friendship might trace the secret ravages which the ethereal spirit within had made upon his delicately organized frame. He was for the most part invisible to the innumerable friendly inquirers whom his celebrity brought about him, at No. 4 Hobart Place, Eaton Square, where he had fixed his temporary residence. So numerous, indeed, were the calls made upon him, that his old and faithful servant, in answer to an inquiry, exclaimed, "Ach! me almost run down—dere be so many visitors."

The honors which were accumulated upon him were oppressive to the constant sense of fatigue which possessed him. To a young friend, who begged him to play after the triumphant conclusion of the Birmingham Festival, he replied mournfully—even with tears—in expressive, but imperfect English, that he could not play—"write and practice too much," he continued, "no strength—cannot play;" and placing his attenuated hand upon his pale forehead, exclaiming, "O, my head! my head!" he looked up to heaven, whither he was fast hastening. The abiding shadow of the unseen world was settling upon him.

In 1837 he had accepted the post of director of the concerts at Leipsic. In this city he continued to reside till his death, which happened on the 6th of November, 1847.

Thus, at the age of thirty-eight, died this great and accomplished man. In the early period of his decease, Mendelssohn strikingly resembles Mozart, who died in his thirty-sixth year. Of Mozart it cannot be said that he died prematurely. His faculty was developed with amazing rapidity, and from the very early age at which he began to hold a place in public estimation, his artistic life was by no means short. Although a painful apprehension to the contrary embittered his last days, yet he lived long enough for fame. Not so with Mendelssohn. However extended his mortal span

might have been, his fine talent would have continued, in all probability, to unfold and discover fresh beauties as long as his natural faculties were perfect. He died in the period of full promise, withered in the spring time of his genius.

THE LIVES OF GREAT PIANISTS

Alfred Jaell.

Alfred Jaell was born the 5th of March, 1830, at Trieste, where his father had removed, after a long residence in Vienna, where he had been distinguished as a violinist and leader of an orchestra. At Trieste he established a school for music, under the patronage of the government. Ole Bull happened to pass a few months in this city. The little Jaell, who had scarcely left his cradle, heard him play, and his delight was such that he begged for a violin with the same eagerness and impatience that other children would have asked for a plaything. The instrument was given to him, and at three years old he executed the most astonishing and difficult feats, after the manner of the Norwegian violinist. Soon after, his father commenced his musical education, and at six years old he played perfectly the concertos of Rode, Beriot, and Mayseder. The young Jael fell dangerously ill; his convalescence was long and tedious, and he was forbidden by his physicians to pursue his study of the violin. To divert himself, the child begged to be placed at the piano. His wish being gratified, he amused himself by playing upon it for hours together, without advice and without a master. His progress was so rapid, that in a journey to Klagenfurth, where he went to re-establish his health, he executed upon the piano a piece of Assmayer, with orchestral accompaniment, in a concert given by his father. In 1843, at the age of twelve, he visited Italy and performed at Venice, at the Theater San Benedetto, between the acts. A concert was given at the same theater, the proceeds of which were shared equally with the manager. He there played the Fantaisie sur Moise of Thalberg, the Regatta of Liszt, and a study of Dohler. At Milan, and afterwards at Vienna (where the celebrated Czerny expressed the greatest interest in him) Alfred Jaell excited the same surprise and admiration as at Venice, and created a perfect furor wherever he stopped in his tour through Germany. In January, 1847, he went to Paris, strongly recommended by Liszt, and was found to possess talents far beyond his years, and to be as extraordinary as Liszt himself at the same age. His playing was full of fire, elegance, expression and genius. At the concert of the Gazette Musicale for January, 1847, he performed Thalberg's Fantaisie upon "Don Juan;" a study of Charles Mayer's; the caprice of

Willmers, "Pompa di Festa," with the self-possession, the calm and fire, which distinguish the true artist. The skill and genius shown in the head, eye, carriage and fingers of this boy were truly extraordinary. In March of the same year, he gave three concerts with Kruger and Osborne, in the rooms of Erard, where it was remarked by the critics that he possessed the rare and difficult power of singing upon his piano. At these concerts he played the *Fantasie* of Thalberg upon themes from Massaniello, and gave, in a charming manner, the studies of Wolff and Dohler, "La Chasse" of Heller, and the "Dance of the Sylphs," of Rosenheim. At Brussels, he gave a concert in July, 1847, at which he played no less than nine pieces. Here, as everywhere else, his prodigious mechanism elicited unbounded applause. In December he performed at the first winter concerts of the Philharmonic Society of Brussels, where he was crowned by universal acclamation.

After Jaell had given a series of concerts and classical soirees in Brussels, he went to Antwerp, where he also gave concerts entirely without other assistance, and in the last performance was greeted with bouquets and wreaths from the enthusiastic audience. Thence he returned to Holland, where, during the first period of the French revolution he gave successful concerts. He then left for Frankfort on the Maine, and during the Reichstag's period, also gave concerts both in the city and surrounding places. Thence he started for Antwerp, with the intention of embarking for America; but the sudden and serious illness of his father prevented this, and returning to Brussels, he gave a series of concerts there, and in other cities of Belgium, in which he was assisted by the celebrated violinist, H. Leonard. During the summer Jaell gave several concerts for the poor in Brussels, and the president of the Philharmonic Society unexpectedly presented him, at one of these concerts, with a very handsome medal. On the 1st of September, 1849, Jaell lost his father in Brussels; he then passed some time in Ostend, to recover from this severe affliction, but in December went thence to Brussels, giving another concert, and thence to Paris. Here, on the 5th of May, he gave a grand concert in Erard's Saloon, in which he was assisted by the principal singers of the Italian and Great Operas, as also by the violincellist Demunck, and by his friend Gottschalk, with whom he played a piece for two pianos. Jaell was recalled after every piece, and had to repeat several; it may be mentioned that the pieces which met with the greatest success were Thalberg's "Stumme von Portici," Jaell's "Caprice uber Lombardie" and his "Nocturne," a "Sicilienne," by Ravina, and also "Le Bananier," (a negro dance) by Gottschalk. Jaell played afterwards at a grand court concert at the Elysee, for Louis Napoleon. After many subsequent performances in Paris, he went to London, and thence to Brussels, where he performed several times in company with Demunck, with whom he also gave concerts in Ostend, Gand, Mons, and other cities of Belgium. Thence he went to Aix-la-Chapelle, where

he performed several times alone, and also in company with Miska Hauser, the violinist, so well known in this country. He then left for Vienna, in which city, as also in Gratz and Trieste, he gave public performances. A writer in a Vienna journal (a city, by the way, of distinguished pianists—in fact, the piano school of Europe) thus writes about one of Jaell's performances: "In the concerto by Mendelssohn, Jaell showed a truly towering talent. I have only a single wish—either to hear this concerto again from Jaell, or never to hear it by another. I have twice heard Lisza, and am free to say that he did not carry me away, as did Jaell. What must we conclude from this—what, at least, do I conclude? As far as comparisons may avail, that Jaell is one of the greatest pianists now living." This is certainly proof that Jaell is as much at home in classical as in modern music. Thence he went to Presburg, and gave several concerts for himself and several for the poor of the city; he then left for Pesth and Ofen, in which cities he gave concerts in the public theaters. The Hungarian ladies were so enthusiastic about Jaell, that on one occasion, when a string of his piano broke, they possessed themselves of the pieces and had them wrought into brooches and bracelets as souvenirs of the artist! The following, however, appeared in a Pesth journal: "In consequence of Jaell's performing a Hungarian march, he was ordered by the authorities to leave the city in twenty-four hours, and was not even allowed to give a concert which had already been announced." It may be added that Jaell received permission from the authorities to play this march, but as the enthusiasm was unexpectedly great, the police told him coolly that had he not asked permission he would have been imprisoned—as it was, he must immediately disappear from the place. He left, but in a city not far distant, gave several charitable concerts for the Hungarian poor. Jaell then went to Venice and Trieste, where he gave two farewell concerts. A Venice critic wrote of his performance, "Jaell is difficult to reach, but impossible to surpass." After passing some weeks en famille in Trieste, he went through Vienna, Leipsic, Antwerp and London to Liverpool, where he embarked by steamer for the United States.

WHAT GREAT MEN OF ART SAID ABOUT CHOPIN.

SELECTED, S. PORAJ.

"I am still enough of a Pole to give up the rest of music for Chopin —F. Nietzsche, *Ecce Homo*."

"I worship Chopin particularly because he freed music from its tendency for all that is shallow, ugly, mean, awkward. Beauty and nobility of spirit and especially a fine cheerfulness, buoyancy add magnificence of the soul, as well as an Oriental deepness of emotion, have never been expressed in music before him"—Friedrich Nietzsche.

"Yes, one has to admit that Chopin is

a genius in the full sense of the word. He is not only a virtuoso, but a poet as well. He knows how to bring out all the poetry in him. He is a poet of tone, and nothing equals the delight he renders when he sits at the piano and improvises. He is then neither a Pole, nor a Frenchman, nor a German, but betrays a higher lineage. One feels that he came from the world of Mozart, Raphael, Goethe. His real fatherland is the world of dreams."—Heinrich Heine.

"Liszt possesses a sublime talent of execution equalled only by Paganini, but you can judge Liszt only when it will be given to you to hear Chopin. The Hungarian is a devil, the Pole an angel. This fine genius is less of a musician than of a soul manifesting itself."—Balzac Written in 1843.

HOW HENSELT KEPT HIS HANDS IN ORDER,

In St. Petersburg Henselt played every Sunday for hours in his salon. Among those who listened were members of the highest Russian aristocracy (in the homes of many of whom, as in the Czar's palace, he gave lessons). He paid no attention to any one on these occasions, playing as if he were all alone, repeating things that pleased him and indulging in other eccentricities. His public performances in concert halls he discontinued because of his nervousness and the difficulty he had in keeping his fingers in proper condition. He had been obliged, during his career as a virtuoso, to devote most of his time to practicing on the piano or on a toneless keyboard. In default of such he would exercise his fingers on the arms or shoulders of those who happened to sit near him. He kept up the practice till the moment when he was called on to play; whereupon he hastened on the stage with his hands in his pockets to keep them warm. His playing was remarkable particularly for the beauty of tone.

As a teacher Henselt had the curious habit of making two, three or even more pupils play different pieces at the same time in the same room. By so doing, he maintained, they would learn to concentrate their attention on what they were doing. It must have sounded like Schonberg.—New York Evening Post.

Unless pianists cultivate the habit of repose they will be nervous all their lives.—Alberto Jonas.

Leave nothing undone to make practice interesting and always enthusiastic.—Alexander Lambert.

Dedicated to Miss Ada V. Horton of the State Teachers' College, Shippensburg, Pa.
By Clara Ausherman Long. Class of 1913.

OUR COLLEGE MARCH

CLARA AUSERMAN LONG

J. OWEN LONG

The musical score for "Our College March" is written for piano in 4/4 time. It consists of five systems of music, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like "Ped." (pedal) and "acc." (accents). There are also asterisks (*) indicating specific measures. The piece concludes with a final cadence in the fifth system.



DUET

Lightly and a little faster



SOLO

TWILIGHT MEMORIES

GEORGIA BEVING

Moderato e Grazioso

mp

cresc.

dim.

rit

Un poco agitato

mf

This page contains six systems of musical notation for a piano piece. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The notation is as follows:

- System 1:** Treble and bass staves. Treble staff has eighth-note chords and a triplet. Bass staff has quarter notes.
- System 2:** Treble and bass staves. Treble staff has eighth-note chords. Bass staff has eighth-note chords. Includes a *f* dynamic marking.
- System 3:** Treble and bass staves. Treble staff has chords with accents. Bass staff has eighth-note chords. Includes *ff* and *rall e dim.* markings. Ends with a 3/4 time signature.
- System 4:** Treble and bass staves. Treble staff has a continuous eighth-note chordal texture. Bass staff has quarter notes. Includes *mp leggiero* marking.
- System 5:** Treble and bass staves. Treble staff has a continuous eighth-note chordal texture. Bass staff has quarter notes.
- System 6:** Treble and bass staves. Treble staff has a continuous eighth-note chordal texture. Bass staff has quarter notes. Includes *rall.* and *molto rit* markings.

WHERE IS MY WANDERING BOY TO-NIGHT?

With Brilliant Variations

W. EARLE CRIST

Moderato con espressivo

p Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *cresc.*

f Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. *p* * Ped. * Ped. * Ped. * Ped. *

R.H.
L.H. *p*
R.H.
L.H. Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

This musical score is for the piece 'The Swan' (Le Cygne) from the Suite for Piano, Op. 70, by Camille Saint-Saëns. It is a two-staff score, with the upper staff for the piano (piano) and the lower staff for the celesta (celesta). The key signature is B-flat major (two flats), and the time signature is 3/8. The score is marked with 'Ped.' (pedal) and 'cresc.' (crescendo) instructions. The piano part features a melodic line with grace notes and a descending scale, while the celesta part provides a rhythmic accompaniment with chords and single notes. The score is divided into two systems, with the first system ending with a double bar line and the second system continuing the piece. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Musical score for "The Swan" from "The Swan Lake" by Pyotr Ilyich Tchaikovsky. The score is for piano and features a waltz in 3/4 time. The key signature is B-flat major (two flats). The score is divided into two systems. The first system has five measures, and the second system has four measures. The right hand (R. H.) plays a melody with grace notes and slurs. The left hand (L. H.) plays a bass line with grace notes and slurs. The score includes dynamic markings such as "Ped." (pedal), "rit." (ritardando), and "dim." (diminuendo). The tempo is marked "Allegretto".

[illegible]

Handwritten musical score for "The Merry Widow" by Franz Lehár, measures 8-11. The score is in 3/4 time, key of B-flat major (three flats), and common time signature. It features a piano (p) and forte (f) dynamic. The melody is in the right hand, and the bass line is in the left hand. The score includes a "Ped." (pedal) marking and asterisks (*) indicating specific points in the music.

8

This system contains the first four measures of the piece. The treble staff features a melody with eighth-note patterns, while the bass staff provides a steady accompaniment. Pedal points are indicated by 'Ped.' and asterisks. A 'rit.' (ritardando) marking is placed above the third measure, and a 'pp' (pianissimo) marking is above the fourth measure. The system concludes with a double bar line and a repeat sign.

FINALE *Allegro con fuoco*

The second system begins with the tempo change to 'Allegro con fuoco' and the 'FINALE' marking. It contains measures 5 through 8. The treble staff has more complex rhythmic patterns, including sixteenth-note runs. Pedal points and asterisks are used throughout. The system ends with a double bar line.

The third system contains measures 9 through 12. It continues the fast-paced melody in the treble staff with the accompaniment in the bass. Pedal points and asterisks are present. The system concludes with a double bar line.

The fourth system contains measures 13 through 16. The musical texture remains consistent with the previous systems, featuring a driving melody and accompaniment. Pedal points and asterisks are used. The system ends with a double bar line.

The fifth system contains measures 17 through 20, which is the final system on this page. It concludes the piece with a final flourish in the treble staff and a sustained pedal point in the bass. The system ends with a double bar line.

The first system of musical notation for 'Wandering Boy' consists of a grand staff with a treble and bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The treble staff features a series of eighth-note chords and single notes, with a dotted line and the number '8' indicating an octave shift. The bass staff contains a few notes, some marked 'Ped.' (pedal) and others with an asterisk (*).

The second system continues the musical piece. The treble staff has a forte (*ff*) dynamic marking. It features similar eighth-note patterns with octave shifts indicated by '8' and dotted lines. The bass staff includes 'Ped.' markings and asterisks (*).

The third system shows a change in the treble staff's texture, with more sustained notes and some sixteenth-note passages. The key signature remains four flats. The bass staff continues with 'Ped.' markings and asterisks (*).

The fourth system features a more active treble staff with sixteenth-note runs. The bass staff has 'Ped.' markings and asterisks (*).

The fifth system concludes the piece. The treble staff has a final melodic phrase. The bass staff includes a series of fingerings (1, 2, 3, 1, 5, 1, 3, 1, 5, 1, 3, 1) and a final 'Ped.' marking with an asterisk (*).

ESTUDIANTINA

WALTZES.

INTRO

JOHN MARTIN.

Tempo di Valse

The Intro section is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of 8 measures. The first measure features a triplet of eighth notes in the treble and a single eighth note in the bass. The second measure has a quarter note in the treble and a half note in the bass. The third measure contains a half note in the treble and a quarter note in the bass. The fourth measure has a quarter note in the treble and a half note in the bass. The fifth measure features a half note in the treble and a quarter note in the bass. The sixth measure has a quarter note in the treble and a half note in the bass. The seventh measure contains a half note in the treble and a quarter note in the bass. The eighth measure has a quarter note in the treble and a half note in the bass. A 'rall.' marking is present above the seventh measure.

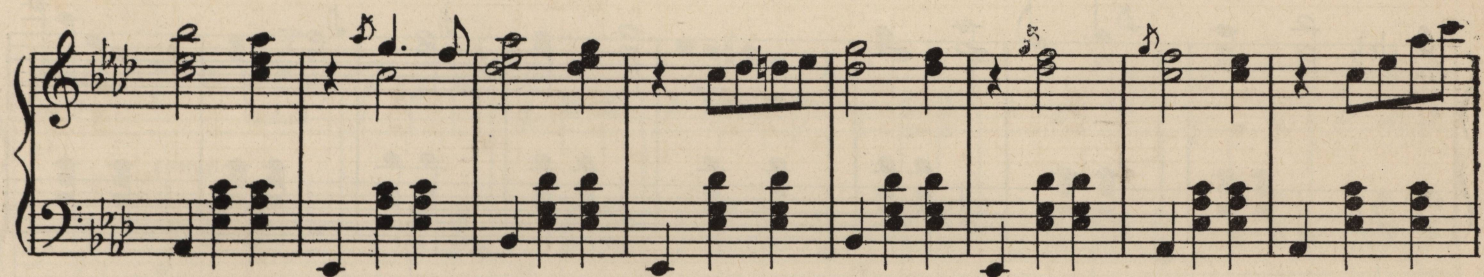
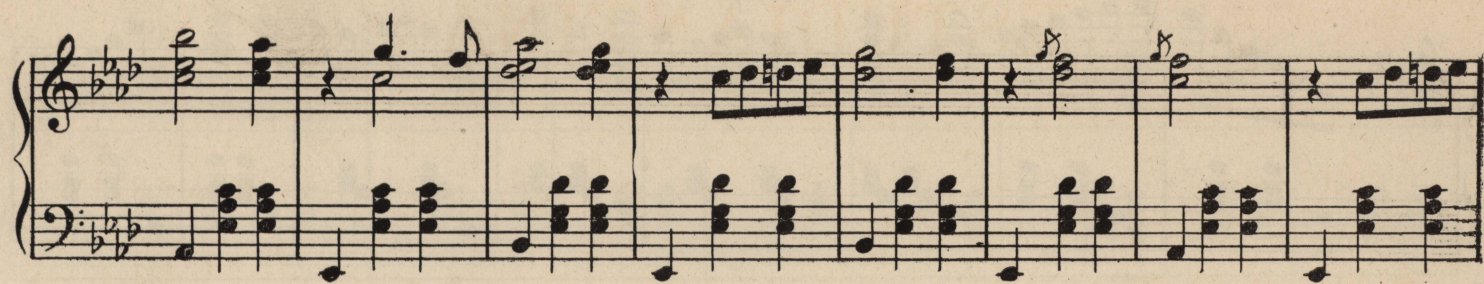
WALTZ.

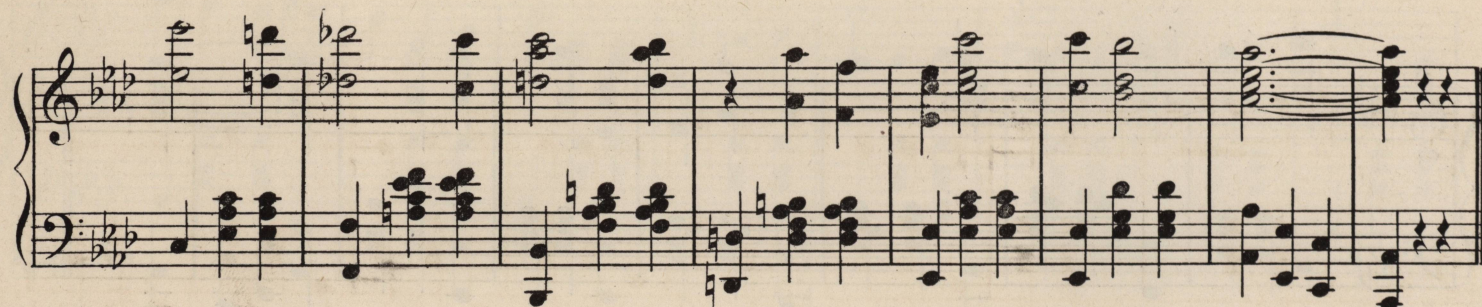
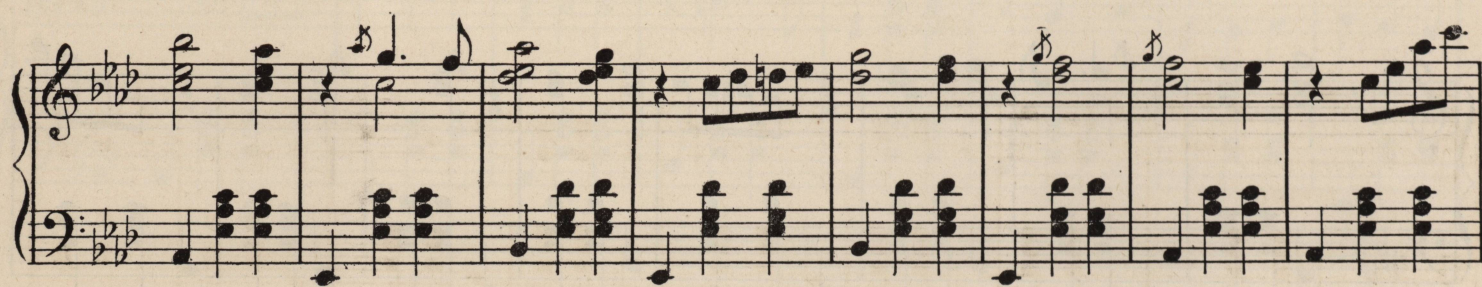
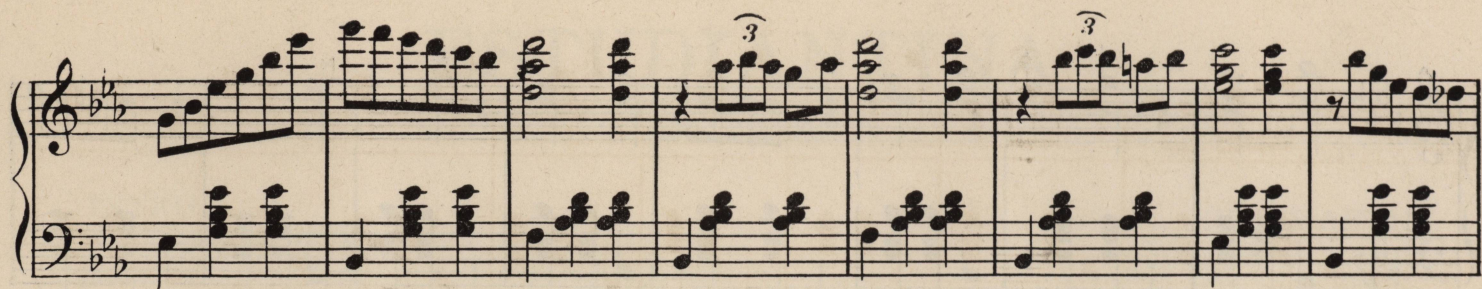
The first system of the waltz consists of 8 measures. The first measure features a triplet of eighth notes in the treble and a single eighth note in the bass. The second measure has a quarter note in the treble and a half note in the bass. The third measure contains a half note in the treble and a quarter note in the bass. The fourth measure has a quarter note in the treble and a half note in the bass. The fifth measure features a half note in the treble and a quarter note in the bass. The sixth measure has a quarter note in the treble and a half note in the bass. The seventh measure contains a half note in the treble and a quarter note in the bass. The eighth measure has a quarter note in the treble and a half note in the bass.

The second system of the waltz consists of 8 measures. The first measure features a triplet of eighth notes in the treble and a single eighth note in the bass. The second measure has a quarter note in the treble and a half note in the bass. The third measure contains a half note in the treble and a quarter note in the bass. The fourth measure has a quarter note in the treble and a half note in the bass. The fifth measure features a half note in the treble and a quarter note in the bass. The sixth measure has a quarter note in the treble and a half note in the bass. The seventh measure contains a half note in the treble and a quarter note in the bass. The eighth measure has a quarter note in the treble and a half note in the bass.

The third system of the waltz consists of 8 measures. The first measure features a triplet of eighth notes in the treble and a single eighth note in the bass. The second measure has a quarter note in the treble and a half note in the bass. The third measure contains a half note in the treble and a quarter note in the bass. The fourth measure has a quarter note in the treble and a half note in the bass. The fifth measure features a half note in the treble and a quarter note in the bass. The sixth measure has a quarter note in the treble and a half note in the bass. The seventh measure contains a half note in the treble and a quarter note in the bass. The eighth measure has a quarter note in the treble and a half note in the bass.

The fourth system of the waltz consists of 8 measures. The first measure features a triplet of eighth notes in the treble and a single eighth note in the bass. The second measure has a quarter note in the treble and a half note in the bass. The third measure contains a half note in the treble and a quarter note in the bass. The fourth measure has a quarter note in the treble and a half note in the bass. The fifth measure features a half note in the treble and a quarter note in the bass. The sixth measure has a quarter note in the treble and a half note in the bass. The seventh measure contains a half note in the treble and a quarter note in the bass. The eighth measure has a quarter note in the treble and a half note in the bass.





First system of musical notation. The treble staff contains a melody with a triplet of eighth notes and an eighth-note rest, followed by a dotted quarter note. The bass staff provides a harmonic accompaniment with chords and single notes. A measure rest of 8 measures is indicated above the treble staff.

Second system of musical notation. The treble staff continues the melody with a triplet and a dotted quarter note. The bass staff continues the accompaniment. A measure rest of 8 measures is indicated above the treble staff. The system concludes with a *rit.* (ritardando) marking.

Third system of musical notation. The treble staff begins with a triplet and a dotted quarter note. The word *tempo* is written in the left margin. The bass staff continues the accompaniment.

Fourth system of musical notation. The treble staff continues the melody with a triplet and a dotted quarter note. The bass staff continues the accompaniment.

Fifth system of musical notation. The treble staff continues the melody with a triplet and a dotted quarter note. The bass staff continues the accompaniment.

Sixth system of musical notation. The treble staff continues the melody with a triplet and a dotted quarter note. The bass staff continues the accompaniment. A measure rest of 8 measures is indicated above the treble staff. The system concludes with a double bar line.

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3 4 *mf* 2 Ped. *

2 3 1 2 3 1 4 Ped. *

2 2 3 1 2 3 Ped. *

con forza. *f* Ped. *

First system of musical notation, measures 1-4. The treble staff contains a melodic line with a trill in measure 3 and a sixteenth-note scale in measure 4. The bass staff provides harmonic support with chords and single notes. A fingerings sequence '4 1 2 1 3 1 2 1 4' is written above the treble staff in measure 4.

Second system of musical notation, measures 5-8. The treble staff continues the melodic development with some chromaticism. The bass staff maintains a steady harmonic accompaniment.

Third system of musical notation, measures 9-12. This system concludes with a double bar line. The melodic line in the treble staff shows further chromatic movement.

Il canto marcato et tenuto

Fourth system of musical notation, measures 13-16. The treble staff begins with a piano (*mp*) dynamic. Fingerings are indicated for several notes. The bass staff features a series of chords, each marked with 'Ped.' and an asterisk (*).

Fifth system of musical notation, measures 17-20. The treble staff continues with a piano (*p*) dynamic, including a 'rit.' (ritardando) marking in measure 19. The bass staff continues with 'Ped.' markings and asterisks.

Con Fuoco.

First system of musical notation. The treble clef staff contains a melody with triplets and sixteenth notes, marked with a forte *f* dynamic. The bass clef staff contains a steady accompaniment of chords. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

Second system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the accompaniment. A 'rit.' (ritardando) marking appears above the final measure of the treble staff. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

Third system of musical notation. The treble clef staff features a new melodic line. The bass clef staff continues the accompaniment. The tempo marking *Il canto marcato et tenuto a tempo* is written above the treble staff, and a piano *p* dynamic is written below the treble staff. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the accompaniment. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

Fifth system of musical notation. The treble clef staff contains a melodic line. The bass clef staff continues the accompaniment. A mezzo-forte *mf* dynamic is written below the treble staff. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.



BEAUTIFUL DREAMLAND OF LOVE

WALTZ SONG WITH CHORUS

Words & Music by
ELLA NORA PHILLIPS

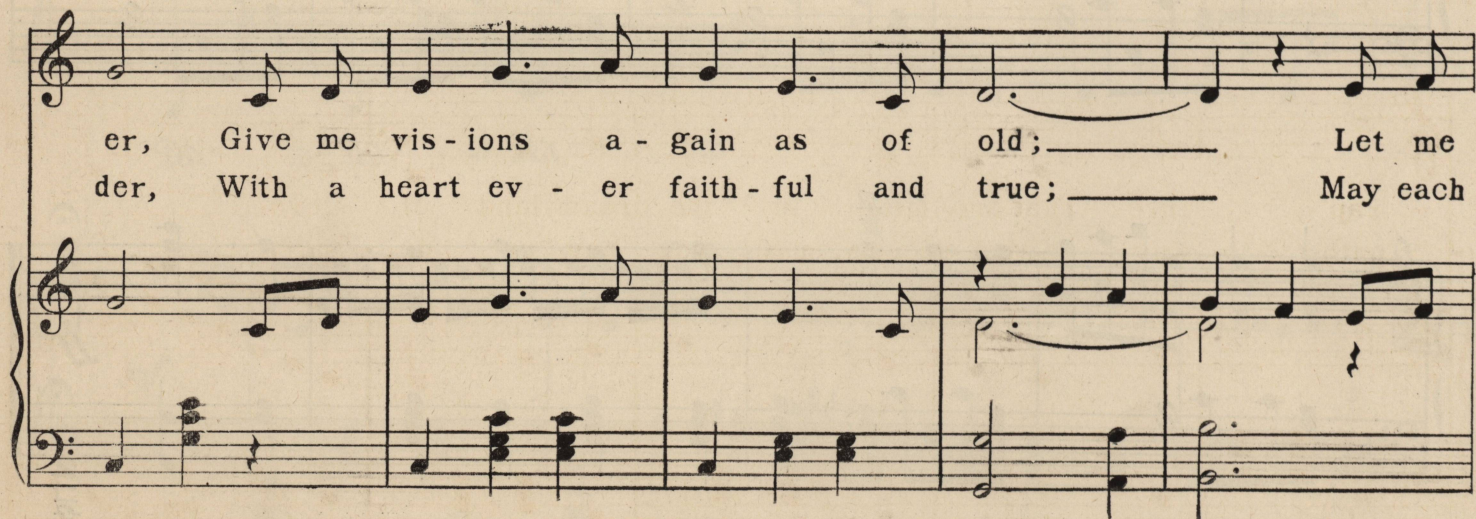
Vivace

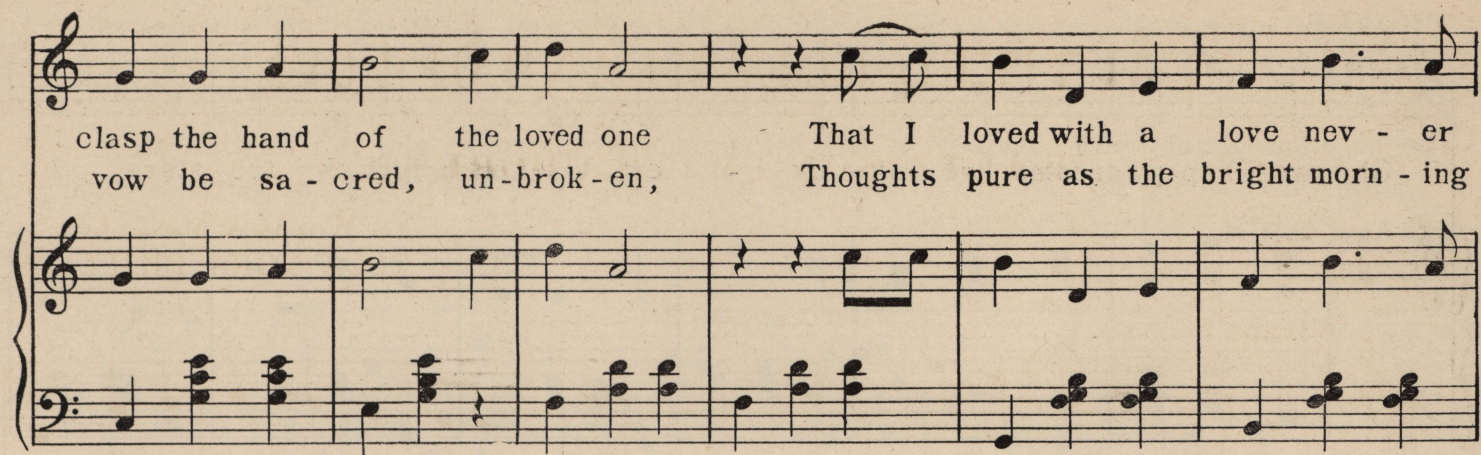


Sweet dreams, may you live on for - ev - -
Let me love with a love strong and ten - -



er, Give me vis - ions a - gain as of old; _____ Let me
der, With a heart ev - er faith - ful and true; _____ May each





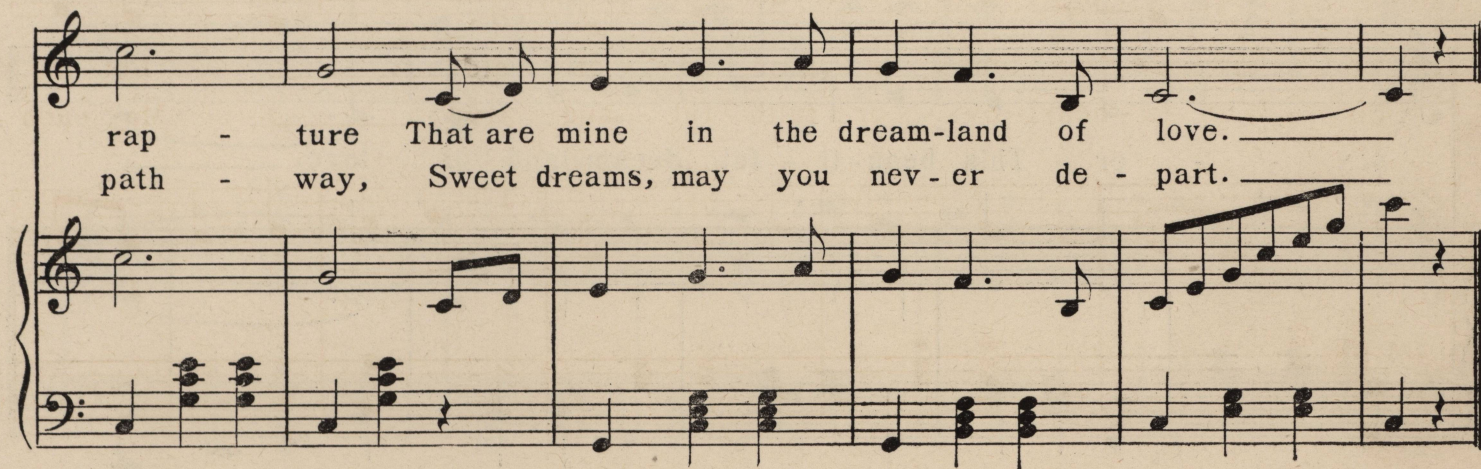
clasp the hand of the loved one That I loved with a love nev - er
vow be sa - cred, un-brok-en, Thoughts pure as the bright morn - ing



cold; _____ Give me mel - o - dy sweet in my dream - ing, Soft and
dew; _____ Let the love-light be ev - er re - splen - dent, Dwell for -



low as the song of the dove; _____ Let me feel the heart-throbs of
ev - er in each trust-ing heart; _____ May rose - tints bloom by the



rap - ture That are mine in the dream-land of love. _____
path - way, Sweet dreams, may you nev - er de - part. _____

CHORUS

Oh, sweet hap-py dreams, live for - ev - er, Vis-ions bright as the stars a -

bove; ——— Let naught from the mem-o - ry sev - - er This

beau - ti - ful dream-land of love, ——— Let naught from the mem-o - ry

sev - - er This beau - ti - ful dream-land of love. ———

THE STAR SPANGLED BANNER.

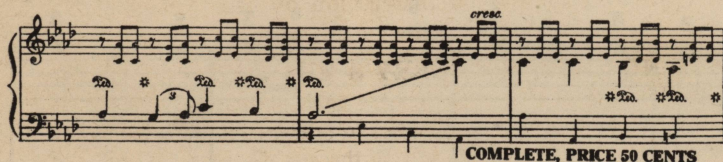
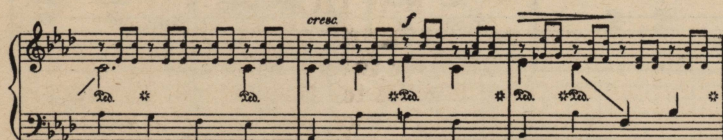
A martial piece of this character is seldom written in $\frac{3}{4}$ time. Play slowly and give as much expression as possible to it. Notice the increase in forte as the piece progresses.

JOHN MARTIN.

This image displays a page of musical notation for a piano piece, consisting of five systems of staves. Each system contains a treble staff and a bass staff, both in the key of D major (two sharps) and 3/4 time. The notation includes various musical symbols such as notes, rests, and fingerings. The first system begins with a mezzo-forte (mf) dynamic marking. The second system continues the melodic and harmonic development. The third system features a crescendo leading to a fortissimo (ff) dynamic marking in the fourth system. The fifth system concludes the page with a final cadence. The notation is clear and professional, typical of a published musical score.

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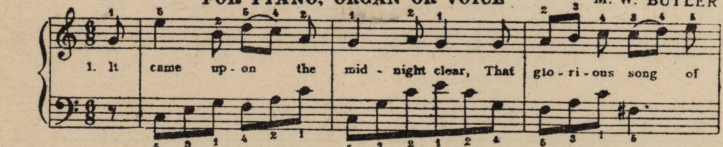


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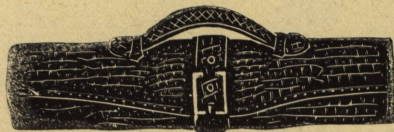
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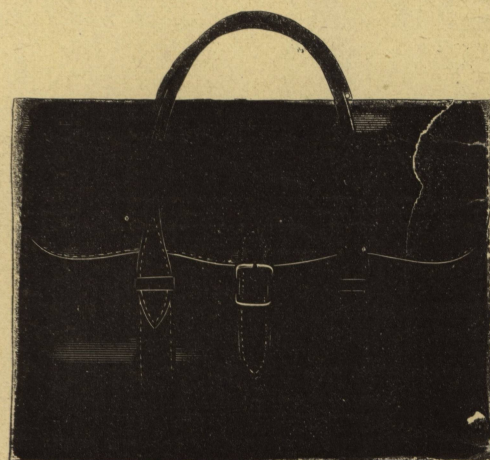
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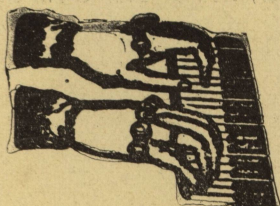
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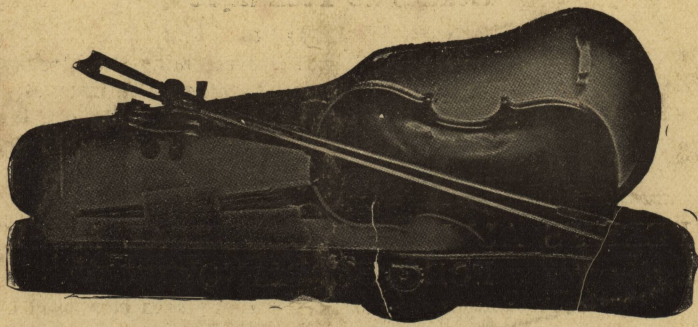
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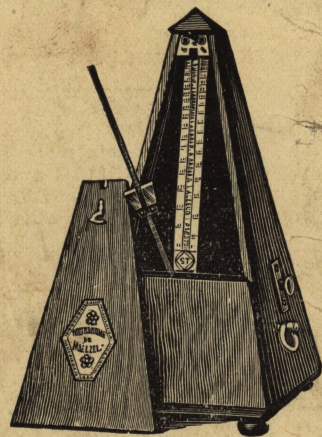


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